

THE METROPOLITAN MUSEUM OF ART

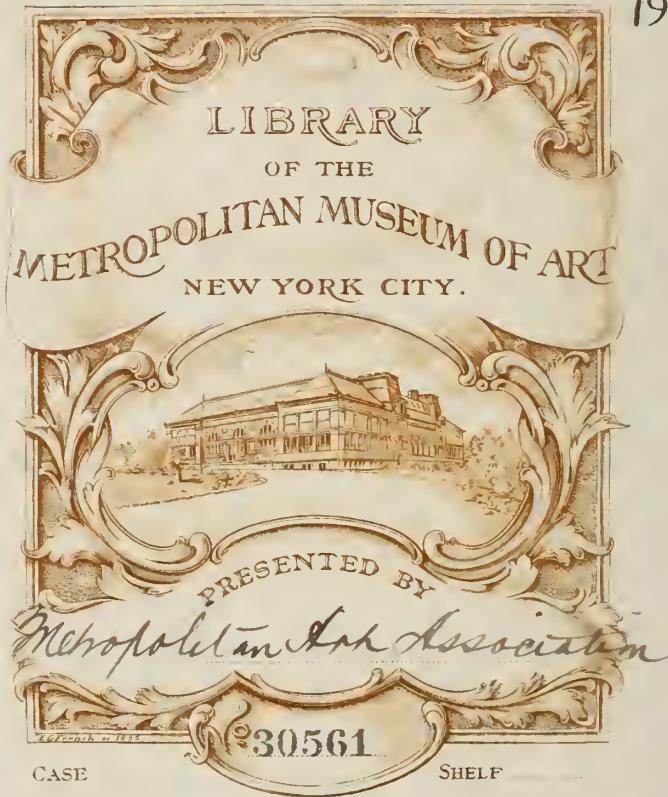


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*Sole and only
Collector of Japanese
Color Prints and Drawings*

ILLUSTRATED CATALOGUE OF Japanese Color Prints, Original Drawings and Japanese Books

The property of
IMITSUO KOMATSU
OF TOKIO

*The Famous Artists of the popular School
Rare Prints in Early Impressions*

A Complete Set of the "36 Views of Fuji," by Hiroshige, 25 of his
"36 Views of Yedo," and a complete set of "22 Stations of
Tokaido"; 7 of the set of "Mother Love," by Utamaro;
10 of Hokusai's "100 Poems," 8 of the "Views of
Fuji"; Prints by Shunzan, Yeishi, Shuncho,
Kiyonaga, Kuniyoshi and Toyokuni; Has-
hiraye by Harunobu, Koriusai, and
others, and an unusual Collection
of the Prints of Utamaro

Some being first issues with flesh lines in red, including the well-
known Triptych, "Girls Gathering Awabi Shells"

To be sold

Wednesday and Thursday Evenings, Nov. 3 & 4, 1915
At 8:15 o'clock

On Public Exhibition from Saturday, October 30th.

The Anderson Galleries
Madison Avenue at Fortieth Street, New York

CONDITIONS OF SALE

1. All bids to be **PER LOT** as numbered in the Catalogue.
2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
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9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Priced Copy of this Catalogue may be secured for \$1.00

The Anderson Galleries
Incorporated

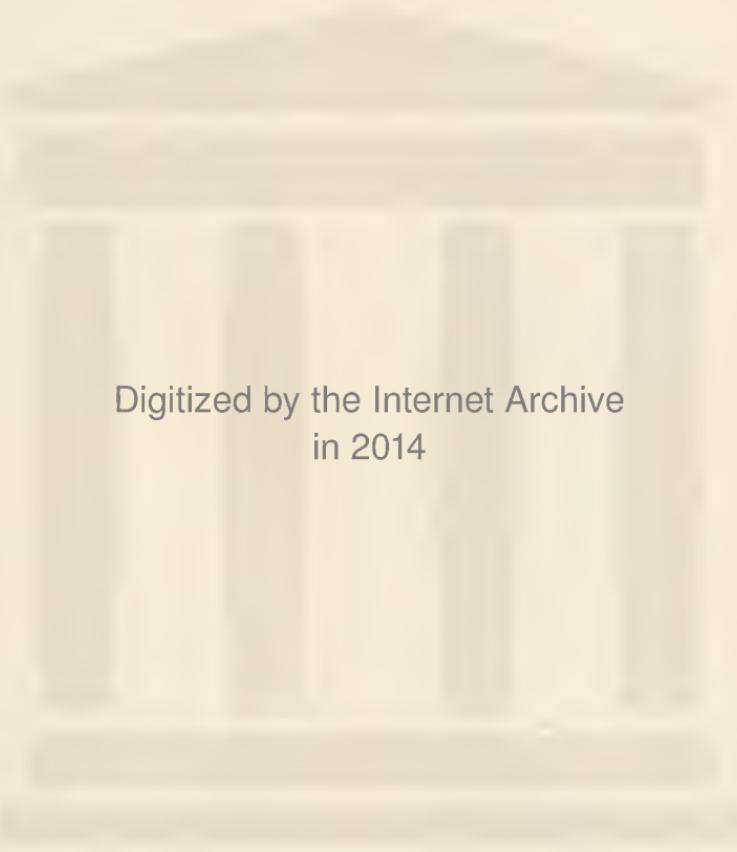
MADISON AVENUE AT FORTIETH STREET, NEW YORK.

TELEPHONE, MURRAY HILL 7680

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No. 73



No. 53



No. 115



No. 47



Japanese Color Prints

The Famous Artists of the Popular School
Japanese Paintings mounted as Kakemonos
and Japanese Books

The property of
IMITSUO KOMATSU
of Tokio

FIRST SESSION

Wednesday Evening, November 3, 1915, at 8:15 o'clock

Lots 1 to 116

- 1 BENJI TACHIBANA. 1650-1726. Gaten-Tsuko. 24 double-page plates in black and white of hunting scenes, famous Temples, Shrines, and scenery of Japan. 3 vols., 8vo, Osaka, 1705.
*First Edition of a rare set. Signed. Published by Ono-Kihei and sold by Subarayo of Yedo.
- 2 SUKENOBU. (1685-1750), Yebon Yanatohigi. 29 double-page plates in black and white of famous scenes, temples and animals. Complete in one volume. 8vo. Kiyoto, Nikado, 1717. Some worm-holes.
*First Edition of a scarce book. Signed.
- 3 HOKUSAI. 1760-1849. Yebon Hinagata. 29 double-page tinted woodcuts of figures, waves and animals. Complete in one volume, signed. 8vo. Tohido, 7th year Tenppo (1825).
- 4 YOSHIIKU. 20 double-page plates in black and white and two plates in color. Vol. I., parts I. and II. Signed. 12mo. Yedo, 1860.

5 YOSHIMORI. Somoku Gatsu. 20 double-page plates of flowers, beautifully colored. Complete in one volume. Signed. 12mo. Hoyeido, 3rd year Bunkyu (1850).

*First Edition.

HARUNOBU (SUZUKI). 1703-1770.

Great artist of the Torii School, famous for his prints of women.

6 LADY KOMACHI WALKING IN THE SNOW. She goes secretly to visit her lover; wearing a black Katakake around her head and carrying an umbrella, the snow falling from a grey sky. Small repair at top.

*Hashiraye, very fine and rare; signed Harunobu.
(See Illustration, Plate III.)

7 YOUNG GIRL JUST FROM HER BATH. Loosely dressed and cooling herself with a fan, printed grey wash ground.

*Large Hashiraye. One of the finest examples of Harunobu's two-color prints, green and red with a touch of yellow. Signed Harunobu.

(See Illustration, Plate III.)

8 BED TIME AT YOSHIWARA. A young girl loosens her kimono near a bed, while another girl offers Sake; garments hang from the screen with Karakami to left.

*Very fine and exceptionally rare; a masterpiece of the artist, and one of the best specimens in the Collection. Upright square print, signed Binobu.

(See Illustration, Plate VI.)

9 GIRL CHASING GLOW WORMS. With raised fan and floating gauzy kimono, on a summer night.

*Hashirakake, signed Harunobu. A beautiful print.
(See Illustration, Plate V.)

10 GIRL GOING TO VISIT HER LOVER ON A SNOWY EVENING. Wearing a black Katakake and carrying a closed umbrella. It is snowing heavily.

*Hashirakake, signed Harunobu. Very fine both in color and impression, printed in low tones with a touch of warmer color.

HIROSHIGE ICHIRYUSAI. 1796-1858.

One of the greatest landscape artists of Japan.

11 MEISHO FUJI SANJU-ROKKEI. Thirty-six Views of Fuji. A complete set of 36 prints showing Fuji from different parts of Japan, as follows:

Fuji from Ishi-bridge of Yedo	No. 1
Fuji from Suruga-cho of Yedo	No. 2
Fuji from Sukiya-gashi, fine snow scene	No. 3
Fuji from Tsukuda-island of Yedo	No. 4
Fuji from Ochano-Mizu-bridge of Yedo	No. 5
Fuji from Ryogoku-bridge of Yedo	No. 6
Fuji from Sumida-Dote of Yedo	No. 7
Fuji from Asuka-Yama of Yedo	No. 8
Fuji from a Tea House Hinaya of Yedo	No. 9
Fuji from Meguro (evening scene) of Yedo	No. 10
Fuji from Fukagawa of Yedo	No. 11
Fuji from Kogamei, province of Musashi	No. 12
Fuji from Tamagawa, province of Musashi	No. 13
Fuji from Koshigaya, province of Musashi	No. 14
Fuji from Yokohama bay	No. 15
Fuji from Honmaki bay, province of Musashi	No. 16
Fuji from Miono bay, province of Soshu	No. 17
Fuji from Sagami-river	No. 18
Fuji from Hichi-rigahama bay, province of Soshu	No. 19
Fuji from Enoshima-island	No. 20
Fuji from Hakome-Kosui	No. 21
Fuji seen from Izu-mountain	No. 22
Fuji from Suruga-bay (famous wave print)	No. 23
Fuji from Miono-Matsubara, province of Suruga	No. 24
Fuji from Tokaido-field	No. 25
Fuji from famous Oi-river, province of Suruga	No. 26
Fuji from Futamiga-Ura bay, province of Ise	No. 27
Fuji from Suwako-lake, province of Shinshu	No. 28
Fuji from Shiojiri-mountain-pass, province of Shinshu	No. 29
Fuji from Osakagoshi, province of Koshu	No. 30
Fuji from Imume-mountain-pass, province of Koshu	No. 31
Fuji from Kogame-field, province of Shimosa	No. 32
Fuji from Kuroto-Ura bay, province of Kazusa	No. 33
Fuji from Kagoshi mountain, province of Kazusa	No. 34
Fuji from Hota-shore, province of Boshu	No. 35
Fuji from Otsukigahara, province of Kai	No. 36

The list as above completes the set, No. 36 being the title with supposed biography of the artist and description of the work by the famous poet Sanyo-Shutel; each signed by Hiroshige and with the publisher's mark "Yama-Fuji of Yedo." An extremely rare set in fine condition, and said to be the first issue of about 1850. The masterpiece of this great landscape artist, and very difficult to secure in complete sets as above.

HIROSHIGE ICHIRYUSAI—Continued.

12 AWA NARUTO NO FUKEI. Triptych. View of the Whirlpool Awa. The noted rapids in the channel dividing Shikoku from Awaji, with the hills on the further side.
*FIRST ISSUE, and a fine copy with good margins for joining up. Full size, upright, signed Hiroshige, with seal Tokai no In, dated Snake 4 (4th month, 1857).

13 BUYO KANAZAWA HACHI SHO YAKEI. Triptych. Moonlight scene in Kanazawa, Province of Musashi, showing inlet on the shore of Tokyo Bay.
*FIRST ISSUE, full size, upright with margins, signed Hiroshige, with seal Ichiryusai, dated Snake 7 (7th month, 1857).

14 MORNING AT SHINAGAWA BAY. White sailed fishing boats on the horizon, a village to right with Soshu, at the further side.
*Fine print, oblong, signed and with seal.

15 AUTUMN MOON AT TAMAGAWA. A large willow stands on the bank of the river with full moon above.
*A beautiful brown print in fine condition, full size, oblong, signed Hiroshige.

16 TEMPLE AT MASAKI. Two ferrymen on a raft rowing toward the Temple.
*A FAMOUS SNOW SCENE in fine condition. Oblong, signed and with seal.

17 OMI HAKKEI. Night Scene from the "Eight Views of Omi." A magnificent landscape, showing Lake Biwa under the light of the full moon. On the veranda of the Temple to the left, is seen the Poetess Shikibi, admiring the moon.
*TRIPTYCH. This night print with the full moon is a famous masterpiece of the artist, and very rare. Full size, signed Hiroshige, and with seal.
(See Illustration, Plate VI.)

18 A YOUNG GIRL. KAKEMONO PAINTING. She holds a fan in her right hand and the lower part of her kimono with the left. Unmounted.
*A fine example of figure painting by the artist. Signed Hiroshige, and with seal.

HOKUSAI-KATUSHIKA. 1760-1849.

One of the greatest landscape artists of Japan.

19 MOTHER AND HER TWO MISCHIEVOUS BOYS.
She is seated with a boy on her knee, while the other is bringing her his drum and stick.

*Printed in dull red, pale grey and black on a white ground. Signed *Zun-Hokusai*.

HYAKUNIN ISSHU UBAGA YETOKI: "The Hundred Poems Explained by the Nurse". Part of a set of the twenty-six published sheets of this series. Full size, oblong, signed *Zen-Hokusai Manji*, published by *Yeljudo* of *Yedo*, 1839; each bearing the publisher's seal.

20 POEM BY FUJIWARA-YORINOBU. A large sailing-boat on the river in the foreground, with village and mountain ranges further back.

*FIRST ISSUE.

21 POEM BY SARUMARU-TAIYU. A group of village maidens with baskets on their backs and *Gomikaki* in their hands walking on a mountain road to the village below; grey mists separate them from mountains with autumn foliage.

*FIRST ISSUE.

22 POEM BY KAKINO-HOTOMARO. Fishermen in the foreground pulling in their nets; house and mountain in the back.

*Fine print, but a later issue.

23 POEM BY FUJIWARA-MICHINOBU. A group of half-naked *Kagoya*, hurrying toward the grey field below.

*Fine print, but a later issue.

24 POEM BY JITO-TENNO. People crossing a narrow stream; two men bowing low to each other, and clothes bleaching in the distance.

*FIRST ISSUE and a beautiful print.

25 POEM BY ARIWARA NO UARIHIRA. Happy peasants crossing a bridge over the *Tatsuta* River, near *Nara* in *Yamato*, in autumn when maple leaves tint the streams.

*FIRST ISSUE and in fine condition.

HOKUSAI-KATUSHIKA—Continued.

26 POEM BY SANGI TAKAMURA. Women on the coast of Ise diving for Awabi shells; a boat is seen putting out to sea.

*FIRST ISSUE. A powerful print, one of the best in the set and in fine condition.

27 POEM BY MOTOYOSHI SHINNO. Peasant dragging a laden ox in the foreground near the shore, where two women with umbrellas are standing gazing across the bay as if looking for some one's approach.

*FIRST ISSUE.

28 POEM BY FUJIWARA YOSHINAO. An Inn with travellers bathing, while two graceful ladies stand on an Engawa looking at the blue sea beyond.

*FIRST ISSUE of a beautiful print.

FUGAKU SAN-JU ROKKEI: "The Thirty-Six Views of Fuji". Hokusai's masterpieces. A part of the first issue of 1823 to 1829 by the publisher Yeijudo of Yedo, and each signed Zen-Hokusai. All are in fine condition and good impressions.

29 GAI-FU KAISEI. "Breeze, Fine Weather." A beautiful day with the South Wind blowing on the slopes of Fuji, the lower sides covered with foliage up to the red earth; the summit and crevices filled with snow; great masses of straight white clouds fill the sky.

*First issue, and similar to the impression sold at Sotheby's last year for a high price.

30 YAMA SHITA HAKU-U. "White Mountain, under Rain." Lightning breaks through the clouds at the base; daybreak illumining the snow-clad mountain peaks, all the rest in darkness save for the flash, and white clouds curling in the distance.

*First issue, and a really good print, similar to the impression which brought a high price at Sotheby's.

31 YEDO NIHON-BASHI. Fuji seen from the famous bridge to the left. On both sides of the river are closely-built houses with crowds of busy people crossing to and fro. The present Mikado's palace is seen in the distance.

*FIRST ISSUE, and charming tone.

HOKUSAI-KATUSHIKA—Continued.

32 KOSHU OMI TOGE. Lordly Fuji rises in the air, skirted with white mist; a mountain in the foreground where travellers are leading their horses towards the steep incline.

*FIRST ISSUE, and a fine print.

33 TOBITA NO SUISHA. Distant Fuji rises from the mist to the right; mill and large wheel in the foreground, the miller and his wife busy around the stream.

*Probably later issue.

34 TOKAIDO YOSHIDA. Distant Fuji seen from the open window of an Inn, where travellers have arrived and are preparing for the adventure of climbing on the morrow.

*FIRST ISSUE.

35 NOTO-URA. Distant Fuji seen through a Torii (gate) that stands in the water in the foreground. In the shallows are groups of happy people gathering sea-shells; a village in the middle distance to the right.

*Later issue.

SIIKA SHA-SHIN-KYO. "The Imagery of the Poets". Part of the set published by Moriji in 1830, each signed Zen-Hokusai. Extremely rare Hashira-ye in fine condition.

36 ILLUSTRATION OF A POEM BY RIHAKU. An aged poet stands near a waterfall pouring over a cliff, gazing in admiration; his two boy attendants with hands clasped around him prevent their aged master from falling over into the chasm.

*First issue. A similar copy was sold at Sotheby's last year.

37 ILLUSTRATION OF A POEM BY SEI SHONAGON. Referring to Prince Moshoku, who, escaping from captivity, arrived at the gate of Kan to find it closed (only to be opened after cock-crow). One of his retainers has climbed a tree and imitates the crowing of a cock so well that the guards are seen opening the gate to allow the party to pursue their journey.

*First issue. A similar print brought a high price at Sotheby's. Sei Shonagon wrote this poem to her lover Yukinari, who left her early one morning on the excuse that the crowing made him think day was near.

(See Illustration, Plate VI.)

HOKUSAI-KATSUSHIKA—Continued.

38 ILLUSTRATION OF A POEM BY SHONENGYO.
The poet mounted on horseback pursues his aged father up a mountain road on the shore of a lake.

*Later issue.

39 FUNA BASHI OF KOTSUKE. Snow scene. The bridge crossing from the foreground to the further side of the bank with snow-laden hills beyond.

*One of the set "Views of the Bridges." First issue, rare, full size, oblong, signed Hokusai, with the seal of the publisher Yeijudo.

40 KUMOMI BASHI OF ASHIKAGA. A cliff to right with Shrine and suspension bridge leading to the left of the cliff, rises above the clouds clustered around the lower part.

*From the same set as the preceding. Signed.

41 TAIKO BASHI OF YEDO. A high curved bridge crossing from left to right, on which people are standing, admiring the view of the Temple gardens.

*FIRST ISSUE of a fine print from the same set as the foregoing. Oblong, signed with the seal of the publisher Yeijudo.

42 A TAMUKI (BADGER) dressed as a human being walking towards a Bunkuku Chagama beside which lies a spirit fan. Seal of Katsushika. Kakemono. Painting on paper. 70x12 inches.

*A fine example of Hokusai's painting in fine condition. It shows the usual powerful work of this artist in completing the whole in a few brush strokes.

KIYONAGA (TORII). 1752-1814.

Noted for the elegance and beauty of his prints.
One of the best colorists of the school.

43 OIRAN AND HER LOVER ON PARADE. Passing under a cherry tree, an attendant on either side and followed by a Jotyu.

*A beautiful print in good condition. Full size, signed Kiyonaga, with seal of the publisher, Yeijudo. (See No. 48 for slight variation).

NO. 79. TRIPTYCH.



NO. 103. TRIPTYCH.



No. 75



No. 6



No. 7

KIYONAGA (TORII)—Continued.

44 NIOTERU OF OGIYA. Standing in front of a tea house under a cherry tree gossiping with her companion Oiran, attended by Kamuros. (See No. 50).

*Fine example of the artist's three-color print similar to the one in the Nomura Collection sold here in the spring. Full size, signed Kiyonaga, with the seal of the publisher, Yeijudo.

45 TWO GEISHAS WALKING. Together they hold a raised umbrella and are followed by a Jotyu with folded arms.

*A remarkable print in style, coloring and impression. Full size, upright, signed Kiyonaga.
(See Illustration, Plate IV.)

46 KUNIGIKU OF MAGABAYA. Walking with her companion Oiran, preceded by two Kamuros.

*Fine low tones and in fine condition. Full size, signed Kiyonaga.

47 A PRINCESS SEATED ON AN ENGAWA. A Kiseru in her right hand, looking over her shoulder towards mighty Fuji; her companion stands to the right, holding a fan; a kneeling girl to her left offers Hibachi with fire for her Kiseru.

*An exceedingly rare print in very fine condition, and a fine impression. One of the best specimens of Kiyonaga's work, and considered the finest print in the collection. Full size, upright, signed Kiyonaga.

(See Frontispiece, Plate I.)

48 OIRAN WITH ATTENDANTS WALKING under Cherry Blossoms.

*Fine print in fine condition, full size, signed Kiyonaga, and with seal Yeijudo. (See No. 43).

49 KUNIGIKU OF MAGABAYA. Walking with her companion Oiran preceded by two Kamuros.

*Brilliant impression, full size, signed Kiyonaga.

50 NIOTERU OF OGIYA. A famous beauty of the Yoshiwara gossiping with her companion who is seated on an Engawa, with attendant Kamuro.

*Fine in impression and coloring, the blue of No. 44 is here changed to lavender, forming an interesting example of Kiyonaga's three-color prints similar to that sold here in the Nomura Collection.

51 GEISHA GIRLS WALKING. Each assists in carrying the umbrella; they are followed by a Jotyu.

*Fine coloring and impression. Full size. signed.

KORIUSAI (ISODA). 1720-1782.

An artist of great power whose prints are elegant and decorative.

52 MITSUHANA OF OMUSHIYA. The Beauty of Yedo walking in the rain followed by a Banto who holds an umbrella over her and accompanied by two Kamuros.

*Fine print in good condition. Full size, signed Koriusai, with publisher's seal of Yeijudo. See No. 57 for interesting variation.

53 TOYOHARU OF CHOJIYA. The famous belle of the Yoshiwara walking with her Kamuro (attendant) on either side of her.

*Fine impression and coloring. One of the best prints of the artist and very rare. Full size, upright, signed Koriusai and with the publisher's seal, Yeijudo. (See Frontispiece, Plate I.)

54 MANCHU OF MANJUYA. Gorgeously dressed and walking to the Yoshiwara, turning to speak to two attendants who follow.

*A fine print in good condition, full size, signed Koriusai, with the seal of Yeijudo.

55 GROUP OF OIRANS WALKING. Full size, signed Koriusai with Yeijudo's seal.

*An interesting print showing the clever use of cold with touch of warmer color; fine condition.

56 WAKAMATSU OF HARAYA. Dressed for a walk, followed by her three Kamuros.

*Rare and interesting print, showing clever use of warm and contrasting cold color printed on a grey wash ground. Full size, signed Korlusai, seal of Yeijudo.

(See Illustration, Plate IV.)

57 MITSUHAWA OF OMUSHIYA. Walking in the rain, followed by a Banto carrying an umbrella to shelter her, accompanied by two Kamuros under an umbrella.

*A beautiful print, in silvery grey color. Full size, signed Koriusai. (See No. 52.)

58 SHISHIGIRI OF HINAYA. The famous Yedo belle on parade, followed by four young girl attendants.

*Rare and fine in both coloring and impression. Full size, signed Koriusai.

59 TWO GIRLS. One stands by her companion seated on an Engawa while they talk with each other. To the back is seen the inside of the house.

*A fine example of the artist's three-color print and in fine condition. Full size, signed Koriusai.

KORIUSAI (ISODA)—Continued.

60 TWO GIRLS CAUGHT IN A SHOWER. One holds an umbrella to protect them from the heavy rain.

HASHIRAYE. A splendid example of a three-color print on a light grey ground; one of the famous prints of the artist, signed Koriusai. Extra large upright, with some time-spots.

(See Illustration, Plate V.)

MOROMASA (KOZAN). Flourished 1700-1730.

61 A BELLE OF THE GENROKU PERIOD. Standing near an Endai under the plum blossoms mirroring her figure in a brook.

*Exceptionally rare. The impression is clear and the quality superb. One of the best prints in the collection. Small square print, signed Moromasa.

OJU. Flourished 1760-1775.

62 A LAUGHING DANCER. Wearing a wild rose kimono and black Obi. She is standing under the Cherry Blossoms, holding a fan. Signed and with publisher's mark.

*A rare print and an extra large Hashirakake, printed in three colors.

JAPANESE PAINTINGS ON SILK
AND PAPER.

Many of Which Are Mounted on Brocade as Kakemonos.

YOYA-YAMADA. Flourished about 1827.

Noted for his paintings of bird-life, a popular artist whose work is well represented in public and private collections in Japan.

63 HAWK PERCHED ON A CLIFF, the roses blooming at his feet. Painted on silk and mounted as a kake-mono.

*A fine example of pure Japanese art. Signed Yoya with seal and date as "painted in his 7th month of 73 years old."

PAINTING OF THE TOSA (Colorist) SCHOOL.
Early Eighteenth Century.

64 AN ANGEL MUSICIAN. Standing on the seashore in flowing robes, playing the flute, and accompanied by four children, charmed by the music and dancing with joy. Painted and mounted on silk as a kakemono.

43 x 26 inches.

*A beautiful and important example of the early colorist school. The seal mark of the artist (undecipherable) is in the right corner.

TOSA SCHOOL OF THE FIFTEENTH CENTURY.

65 TWO KANNUSHI ON THE SEASHORE. Standing under a Pine Tree with attendant. Painted on paper.

24 x 17 inches.

*A very interesting example of the early Tosa (Colorist) School, but worm-eaten and otherwise damaged by time.

TOGOKU: Early 18th Century Artist.

Great figure painter of the Chinese, whose work is much esteemed.

66 PHILOSOPHERS. The one in front with large Tzuzuba and Sango; another stands behind, holding a Lotus Blossom; ancient money and Sango scattered at their feet. Painting on paper. With Togoku's seal. Mounted as a Kakemono. (Slight damage).

60 x 15 inches.

*A very fine and beautiful painting.

TENRYU-DOJIN. Flourished 1570-1620.

A great colorist and animal painter of the early Seventeenth Century. He was a powerful Bonzu of the Hiheizan and passed his existence on that remote mountain studying animal life. His paintings have been compared to Sozen, noted for his monkeys.

67 HAWK AND MONKEY. The hawk, perched on a blossoming cherry trunk, looks down on the monkey cowering under a rock, grasping another branch of the cherry tree. Painted on sea-colored silk and mounted on silk as a Kakamono.

70 x 18 inches.

*A MASTERPIECE OF THE ARTIST AND CONSIDERED THE FINEST PAINTING IN THE COLLECTION. From the collection of the famous Lord Ono, and one of "the secret gold treasures" of his castle.

SHODO KANO. 1650-1705.

A famous painter of the Kano School of the Seventeenth Century, whose paintings are highly esteemed throughout Japan.

68 DRAGON COMING DOWN FROM HEAVEN. His head floating on a black cloud, and part of his body lost in driving clouds. Signed Shodo, and with seal. Painted on silk, mounted on silk brocade as a Kakemono. 73 x 17 inches.

*A powerful painting and a splendid example in fine condition of the middle period of the Kano School.

MORONOBU SHISHIKAWA. 1632-1702.

One of the founders of the famous Ukiyoye School and one of the greatest colorists Japan has ever produced.

69 A GIRL WRITING LOVE LETTERS. Seated on an Endai with paper and brush, a red Suzuribako at her right. Inscribed back of the painting, "Moronobu-Shishikawa, he died 16th year Genroku" (1702). Painting on paper. Mounted as a Kakemono on silk brocade. (Time cracks). 65 x 22 inches.

*An extremely rare and beautiful painting of a master, most of whose work is now in Museums.

MASANOBU-KARINO. 1380-1477.

One of the three greatest artists in Japan and original founders of the Kano School; the father and teacher of Motonobu one of Japan's greatest painters, and Court Painter to Lord Yoshimasa.

70 YASAN JIN. An allegorical figure in classic dress, with drawn sword, wearing a severe and stern expression. Painting on paper. Mounted as a Kakemono. (Some time cracks). 52 x 14 inches.

*FINE AND RARE EXAMPLE OF AN ANCIENT PAINTING, and one of the best specimens in the collection. Signed "Painted by Masanobu-Karino" and with the first owner's signature, Lord Ono, and inscription "Secret gold treasure of Ono-Daimyo," Dated 7th year of the Bunmei (1463). Paintings of this quality are rarely offered in this country. An unsigned example brought a very high price in the Buhachi sale in Tokio, some years ago.

SHIGEMASA (KITAO). 1738-1819.

71 ICHIKAWA DANJURO. Full length, standing in front of a Chochin, with sword at his side. Upright Hosoye, signed Shigemasa.

*An exceedingly rare Beni-ye print in good condition; the only perfect Beni-ye specimen in the collection.

SHUNCHO (KATSUGAWA). Flourished 1770-1790.

One of the best colorists of the Ukiyo-ye School.

72 THREE BOYS PLAYING IN FRONT OF A SHRINE. With drawn swords. A lady with a baby in her arms stands watching them.

*Square print in fine condition. Very rare.

73 KUNIYO OF YODOYA. The famous beauty of the Yoshiwara stands under a willow tree, admiring an Iris Blossom brought by her Kamuro; the faint outlines of the full moon seen through the willow branches.

*A fine print, signed Shuncho, with publisher's seal, Yeigen. Full size, upright.
(See Frontispiece, Plate I.)

74 KUNIYO OF YODOYA. An interesting impression of the same print, with variation in color. The Kimono is red not blue, as in the preceding print.

*As fine as the foregoing print. Signed.

75 MOTHER AND CHILD. Standing under a pine tree, her face turned to hear the sweet song of the birds in the branches above.

*EXTRA LARGE HASHIRAYE, in fine condition. Signed Shuncho and with publisher's seal.
(See Illustration, Plate III.)

76 LADY CAUGHT IN A SHOWER. Walking hastily past a Torii, a large Kasa on her head, her Kimono blown gracefully in the wind, while a heavy rain is pouring down.

*EXTRA LARGE HASHIRAYE. One of the masterpieces of the artist, and very rare, signed Shuncho.
(See Illustration, Plate V.)

77 KUNIYO OF YODOYA. The famous Yoshiwara beauty standing under a willow tree looking with admiration at an Iris Blossom.

*A charming print in a low tone of coloring. Full size, signed Shuncho, and with the publisher's seal, Yeigen.

SHUNZAN (KATSUGAWA). Flourished 1776-1805.

Good prints by this artist are exceedingly scarce.

78 WINTER EVENING. THREE COLOR PRINT. Two Ladies at a doorway, with Andon and Chiri, talking to each other. In the back are seen snow-laden pines and a garden.

*VERY RARE. One of the most beautiful three-color prints of the artist. Square form, signed Shunzan.

79 LADIES AT THE TEA HOUSE OF GOTENYAMA.
TRIPTYCH. In the centre ladies are chasing butterflies, on either side groups of ladies are greeting each other and talking happily. A waterfall to the left flows into a lake which with a hill forms the background.

*A beautiful set in perfect condition with large margins for joining up and one of the best prints of the artist. Signed Shunzan.

(See Illustration, Plate II.)

TOSHINOBU (OKUMURA). Flourished about 1730-1750.
An Artist whose prints are extremely rare.

80 YOSHIWARA STREET SCENE. A Samurai outside of a Yakaku with an Oiran; another is playing the Samisen to her lover, while a Kamuro leads a lover inside the house.

*Fine specimen of the early Ukiyo-ye prints. Full size, oblong, signed Toshinobu.

TOYOKUNI I. 1769-1825.

Founder of the great Toyo-School, whose works are esteemed throughout Japan.

81 LADY TOMOE GOZEN. Full length, standing in a garden, carrying a roll of paper.

*Rare example of the artist's three-color print. Signed and with the publisher's seal of Yamaza.

82 A MONKEY. Holding a Hyotan (gourd) on a Mumazu. Signed Toyokuni and with mark of the publisher Kakuto.

*A fine example of the earlier style of Toyokuni, printed in three colors, red, yellow and green. Both this and the following are extremely rare.

83 FUKUROKU. A large-headed Fukuroku seated, while a semi-nude girl climbs on his head by a ladder to shave him. Full size, signed Toyokuni, and with publisher's seal.

*VERY RARE AND INTERESTING.

UTAMARO (KITAGAWA). 1754-1806.

Celebrated for the beauty and grace of his prints. One of the greatest masters of the Ukiyoye-School.

84 TWO GIRLS HALF LENGTH. They look towards a bunch of blooming Kiku flowers.

*Fine print, full size, upright, signed Utamaro.

UTAMARO (KITAGAWA)—Continued.

85 TWO GIRLS HALF LENGTH. Same as above, but finer coloring. Lower corner damaged. Mounted.

86 AN ARISTOCRAT. A lady, seen at bust length, turned to the left and looking down.

*FIRST ISSUE. A powerful print, fine in impression and condition. Full size, upright, signed Utamaro, and with seal of the publisher, Mura. This and the following are the large heads so difficult to procure in good condition.

87 HEAD OF A WOMAN OF THE WORKING CLASSES. She holds a needle in one hand, with the thread between her lips. Mounted.

*FIRST ISSUE, as fine as the foregoing and from the same set. The distinctive contrast between these women forms an interesting study.

88 OIRAN SHUNZAN OF MATSUBAYA. Famous Yoshiwara Beauty, seated on a Tatami and playing a flute.

*FIRST ISSUE, fine in coloring and impression, and the artist at his best. Very difficult to secure as few are in existence. Full size, upright, signed Utamaro. (See Illustration, Plate IV.)

89 OIRAN UTAGAWA OF MATSUBAYA. A famous beauty seated on a pink Tatami, with a fan in her hand and smiling.

*FIRST ISSUE. As fine as the foregoing and one of the same set. Full size, upright, signed Utamaro.

90 MOTHER AND CHILD. Seated on the shore nursing the child, an Awabi basket near and the sea in the background.

*FIRST ISSUE, with flesh lines in red, very rare in this form. An interesting print in good condition from the triptych "Awabi Gatherers." Full size, upright, signed Utamaro.

91 TEA HOUSE WAITRESS. Half length, holding a black tray on which is a green bowl in both hands.

*An interesting print in good condition. Full size, upright, signed Utamaro, and with the publisher's seal, Moriji.

92 ARTIST'S STUDIO INTERIOR. Illustrating the making of Japanese Prints. Three girls are at work, one engraving the outline, another deepening a plate with a Nomi, while a third seated in front is sharpening a Nomi, a pile of wood blocks behind her.

*Beautiful in color and composition. A very scarce print, full size, upright, in good condition, signed Utamaro.

No. 45



No. 88



No. 56



No. 94



No. 60



No. 76



No. 9

93 MOTHER AND CHILD, holding the child at her bosom and smiling with happy thoughts.

*A beautiful print in good condition. Upright, full size, signed Utamaro, and mark of the publisher, Waka.

94 LADY KOMACHI AND TWO CHILDREN. She is standing behind a Koshi watching the children play hide-and-seek.

*FIRST ISSUE, and one of the best specimens of the artist and one of the most important prints in the collection. From the "Lady Komachi Set," full size, upright, signed Utamaro, and with the famous publisher's seal of the "round bird."

(See Illustration, Plate IV.)

95 THREE LADIES FEEDING SILK WORMS. Two are seated on a Tatami holding a Tamegami and sweeping down the young silk worms with a feather, another stands behind. A green hill and mulberry tree in the background.

*One of the best known prints of the set "Women's work in the cultivation of silk worms," which brought a very high price at Sotheby's last year. The first issue of 1780 and very rare, full size, upright, signed Utamaro, and with the publisher's "bird" seal.

96 PORTRAIT OF AN OIRAN. Bust to left, holding Bamboo fan with view of Yedo Bay, full size, signed Utamaro, and a fine impression.

97 SEGAWA OF MATSUBAYA. The famous Yedo Belle seen at large bust length. Mounted.

*A beautiful rose-colored print in fine condition. Full size, signed Utamaro.

98 AN OIRAN ELEGANTLY DRESSED, seated, holding the Tsuma of her Kimono in her hand, printed on a pale yellow background.

*NOTE THE UNUSUAL PRINTING. There are no black outlines, those of the face and hands being in red, while those of the dress are impressed, giving a peculiarly charming effect. VERY RARE AND IN FINE CONDITION, full size, signed Utamaro.

99 PRINCESS VISITING HER LOVER. TRIPTYCH. The Princess is shown descending from her carriage of state under the blossoming cherry trees, attended by her ladies; to the left three ladies bear presents, while two others on the right are bowing a welcome. Her princely lover can be faintly seen behind the Misuzu waiting for her coming.

*A fine impression in fine condition, with good margins for joining up, executed in Utamaro's later manner, showing the use of more color and exceedingly beautiful. Full size, upright, signed Utamaro.

UTAMARO (KITAGAWA)—Continued.

100 TWO LOVERS. A girl with drooping head, hiding shyness at the voice of her lover, who stands to the left.

*Fine brown print in good condition, signed Utamaro, with the "bird" seal of the publisher.

101 TWO LOVERS FROM THE "LOVER SET." Seen at bust length.

*Fine brown print in good condition, signed Utamaro, with the publisher's mark of Tomoe.

102 TWO YOUNG GIRLS. One playing the Samisen, her companion behind her threading a needle for sewing her Kimono.

*One of Utamaro's very rare "grey" prints, and consequently of the earlier period before 1775. Full size, signed Utamaro, and with seal of the publisher, a "bird."

103 GIRLS GATHERING OYSTER SHELLS. TRIPTYCH. To the left, two semi-nude girls on a rock, one with her feet in the water disturbing the fish; in the centre a mother is seen nursing her child; to the right stands a girl nearly nude, while another girl kneeling by a basket shows her a large oyster shell. Waves form the background of the triptych.

*THE VERY RARE FIRST ISSUE OF THIS TRIPTYCH WITH THE OUTLINES OF THE FLESH PRINTED IN RED; later issues were in black. Fine full size uprights, with good margins for joining, printed in red, blue and green. Signed Utamaro.

(See Illustration, Plate II.)

FURYU-KODAKARA-AI: "Mother's Love for Children". The following six lots are from the noted set of illustrations of Mother and Child Life, each signed Utamaro and published by Yamato-Ya about 1780, some having his mark and some without. It is almost impossible to complete this set now-a-days even at the expense of time and labor, and this is an excellent opportunity for the lover of Japanese Art at its best.

104 YOUNG MOTHER SEATED ON A TATAMI, peeling Kaki to make preserves, while a happy semi-nude child clings to her knee.

*FIRST ISSUE. Mounted.

105 YOUNG MOTHER SEATED AT HER DRESSING TABLE, nursing her baby.

*FIRST ISSUE. Mounted.

UTAMARO (KITAGAWA)—Continued.

106 A MOTHER SEATED ON THE LAWN, ready to nurse her baby, who is in a Tarai in front of her; behind her is a young girl who shows a bowl of gold-fish.

*FIRST ISSUE.

107 GIRLISH MOTHER ASLEEP. Her mischievous boy has upset the Uekibaehi, the gold-fish swimming in the water as it runs out.

*FIRST ISSUE. Mounted.

108 MOTHER READING A BOOK. Her baby boy asleep on her knees; her companion is writing a poem on the Andon.

*FIRST ISSUE. Mounted.

109 MOTHER DRESSING, behind a low screen, while her children play in front.

*Later issue, printed on a grey wash ground. Mounted.

110 MOTHER AND TWO BOYS. She is showing the picture of Ryogoku Bridge to the boys, each struggling to get the first look.

*Later issue. Slight repair and mounted.

111 TSUBOI OF MATSUBAYA. HASHIRA-YE. The celebrated belle stands with her back to the spectators, looking over her shoulder; two Shinzo to left.

*Her position accentuates the beauty of the lines of her lavender robe, printed on a light brown ground; a rare and beautiful print, and an extra large Hashira-ye, 9 x 20 inches, signed Utamaro, and with the publisher's seal, Mura.

112 TWO GIRLS. One standing, loosely dressed, one hand holding a roll of paper raised to her mouth to hide her shyness; the other seated to the back, holding a bamboo fan.

*HASHIRA-YE. A very rare specimen of the large prints of this artist, in fine impression and condition. Upright, signed.
(See Illustration, Plate VI.)

113 MOTHER AND CHILD. LARGE HASHIRA-YE. She is standing holding a branch with chestnuts, and wearing a green kimono, bending over the baby who clings to her knees. Repaired.

*A rare print, upright, signed and with the seal of the publisher, Mura.

YEISHI (HOSODA). Flourished 1780-1805

114 THREE OIRANS ON PARADE, one beckoning as if in invitation.

*Small square print, charming in color and a fine impression. Upright, signed Yeishi.

115 LADIES' PICNIC. Two Ladies with child attendant under a Maple Tree, in a heavy shower.

*An extremely beautiful and rare print, the impression is clear and the coloring superb. One of the best specimens in the collection. Full size, upright, signed Yeishi, with publisher's seal, Yeijudo.

(See Frontispiece, Plate I.)

116 KAKEMONO PAINTING ON SILK. Two ladies seated, facing each other; an Obon is laid in front, and a little girl is playing near. Panel mounted on silk brocade. Some time cracks. 19 x 67 inches.

*One of the masterpieces of the artist, very rare; signed Yeishi and with seal.

SECOND SESSION

Thursday Evening, November 4, 1915, at 8:15 o'clock

Lots 117 to 249

HIROSHIGE. 1796-1858.

TOTO-SANJU-ROKKEI: "The 36 Views of Yedo", part of the set first issued between the years 1825-1830, with publisher's mark of Aiboku of Shitaya, and signed Hiroshige.

117 OSHANO-MIZU. Bridge crossing with men and women walking toward the gate, Fuji in the distance. FIRST ISSUE.

118 KAMEIDO TENMANGU. Tea house, with waitress and two Samurai bidding her good-bye under the Wistaria Bower. FIRST ISSUE.

119 YANAGI SHITA MYOSAN. A famous Oiran meeting two men on a bridge. FIRST ISSUE.

120 HONJO-DORI. Ueki-ya resting under a cherry and pine tree; a group of country people near a Daimio's large house. FIRST ISSUE.

121 HUNTING SHELLS ON SUSAKI BAY. Two girls in the water; crowds of people and tea house in the background. FIRST ISSUE.

122 MAPLE VIEWING. A blue river glides between steep hills; tea house with visitors on the shore, and a bridge in the middle distance. FIRST ISSUE.

123 UENO PARK. A group of Samurai dancing in front of a shrine near a large building which shows to right. FIRST ISSUE.

124 NAKASU MITSUKO. A half-nude fisherman building a fire near an old boat; Ryogoku Bridge in the distance. FIRST ISSUE.

HIROSHIGE—Continued.

125 SHINOBASU-IAKE. Three girls under the cherry trees followed by two drunken men, a row of tea houses seen across the lake. FIRST ISSUE.

126 SHITAYA HIROKOJI. Two girls walking through a shower with umbrellas in a strong wind. A beautiful grey print, but time worn.

127 KINRYU-JI OF ASAKUSA. Pilgrims under the large Torii visiting the famous Shrine. Later issue.

128 RYOGOKU BRIDGE. From a tea house window. A Geisha standing on the Engawa, her face hidden by the Shoji. Brilliant impression.

129 FUJI FROM TOKAIDO VILLAGE ON A RAINY DAY. Full size, oblong, signed and with seal. Considered one of the best “rain prints” of Hiroshige. Date about 1810.

130 RAINY DAY IN THE HAKOME MOUNTAIN. One of the set of “rain prints” as the foregoing.

131 NIHON-BASHI BRIDGE CROSSING. Numerous people crossing; Yedo Castle and Fuji seen in the distance.

132 MYHOHOJI. One of the “Yedo View” set, with people viewing cherry blossoms in the Shrine Garden. About 1819.

133 NIGHT FESTIVAL ON THE SUMIDA RIVER. Grey Ryogoku Bridge in the distance with countless people viewing the fireworks.

134 SNOW SCENE AT USHIMA. One of “The 100 Views of Yedo,” published by Gyoedo about 1830. A famous snow scene.

135 TAKINO-URA BAY. Engraved by Take, published by Eppei about 1835. A charming print in yellow, green and blue.

HIROSHIGE—Continued.

136 TOSHINO ICHI. Three girls with New Year decorations near a red Kinyu Shrine, date about 1832. Engraved by Take, with publisher's mark, Marukyu.

137 VIEW OF OTSU BAY. Laborers loading boats. One of the "53 Views" of the Tokaido set. Small square print.

138 VIEW OF OBURAI. Travellers and tea house girls dancing. From the "53 Views" as the foregoing.

139 FESTIVAL DAY AT AKABANE. Many children on a pilgrimage to the famous Shrine, passing along the river bank. One of the early "Toto Meisho" set.

140 ENTRANCE TO THE SHIMABARA. An Oiran and two Kamuros watching men and girls dancing in front of Yukaku. Later issue.

141 ZOTOGI TEMPLE. Seen in the mist, two ladies look after a fisherman passing with loaded baskets in the foreground.

*First issue of a beautiful print and rare, slightly time-stained.

(See Illustration, Plate VII.)

HOKUSAI. 1760-1849.

142 KAWASEMI WITH FLOWERS. A bird darting down among the flowers. Rare Hosoye, signed Hokosai. Mounted.

143 SUZUME AND PLUM BLOSSOMS. Birds seeking insects among the flowers. Oblong, one of the "Flower Set." Signed. First issue.

144 CHERRY BLOSSOMS AND KAWASEMI. Cherry branches with two birds flying under the flowers. One of the "Flower Set." Signed. First issue.

145 TSUTSUJI AND HIWA. The bird seeking its food on a rock by the side of the lake, flowers blooming to left. One of the "Flower Set." Signed.

*A fine print in good condition.

HOKUSAI—Continued.

146 POEM BY JITO JENNO. Illustration. People crossing a narrow stream; two men bow low to each other, clothes are bleaching in the distance. Oblong, signed, with the publisher's seal of Yeijudo.

147 POEM BY HITOMARO. Illustration. Fishermen pulling in their net from a mountain stream, tree-covered mountain in the background. Full size, signed, with Yeijudo's seal.

*In fine condition.

148 PAIR OF CRANES. Perched on a cliff near a snow-covered Pine.

*EXTRA LARGE HASHIRAYE, printed on a black ground. Signed by Hokusai, and with the publisher's seal, Moriji. A celebrated bird print and very scarce.
(See Illustration, Plate VIII.)

KIYONAGA (TORII). 1752-1814.

One of the great masters of the Ukiyo-ye School. All are signed and many have publisher's mark.

149 MUSICIAN PLAYING YOKOBUE. Two ladies listening under the bamboo; hill and brook in the background. Full size.

150 GROUP OF THREE OIRANS and a Kamuro, grouped near the entrance of a Yoshiwara house. Full size.

151 FOUR LADIES. One holds an Andon while talking to another seated on an Engawa; two are seen looking from the house. Fine landscape in the background.

152 OIRAN'S PROCESSION. Passing a hill, printed in dull green and yellow. A rare print, but damaged and artist's signature missing, although Yeijudo's mark is still visible.

153 GEISHA GIRLS WALKING. They hold an umbrella and are followed by a Jotyu.

No. 112



No. 8



No. 37



No. 17. TRIPTYCH.

PLATE VI.

KORIUSAI. 1720-1782.

154 MANSHU OF MANJIYA. In a black and red Kimono walking to the Yoshiwara, looking back to speak to her Kainuro and an attendant who follow her. Full size, signed Koriusai, seal of Yeijudo.

*A fine and rare print.

155 MITSUHANA. YEDO BELLE. Walking in a heavy rain, followed by a Banto who shelters her with a Kasa, and attended by two Kamuros who walk under one umbrella. Full size, signed Koriusai.

*Good impression of an attractive print.

156 SHISHIGIRI. The famous Yoshiwara Belle, walking, followed by four Kamuros.

*Fine impression and scarce. One of the best Oiran prints of the collection. Full size, signed Koriusai.
(See Illustration, Plate VII.)

KUNIHISA. Worked 1830 and later.

157 IZUMO-OYASHIRO-ZU. TRPTYCH. (Inside the noted Oyashiro Shrine). All the Gods and Goddesses working busily. Full size, signed, engraver Take and publisher Taihei.

*One of the most powerful works of the artist.

158 OIRAN'S PROCESSION. TRPTYCH. The famous Yoshiwara Beauty walking under the Cherry Blossoms, followed by two of her Shinzos. Full size, printed in an early style in dull red, green, yellow and black on a deep blue ground. Signed and with publisher's name Heippei.

*Considered a masterpiece and a rare set.

KUNISADA (UTAGAWA). Worked 1785-1810.

Famous for the grace and beauty of his prints.

159 KUMESABURO. She is shown at full length, seated. Without background and with text. Signed, beautiful print, but stained.

160 OIRAN KACHO. Walking under the Cherry Blossoms, followed by two young Kamuros.

*A scarce and beautiful Oiran print, slightly time-stained, printed in a harmonious low tone. Full size, upright, signed Kachoro-Kunisada, with publisher's mark, Moriji.

(See Illustration, Plate VII.)

161 MURASAKI-HIKIBU. Seated with a Pine Branch in her hand, her Lord to left and a child in front reading a letter. Full size, signed Kaehoro-Kunisada, with the publisher's mark, Moriji.

*A print noted for composition and coloring, but time-worn.

162 LADIES CHASING KIRIGIRISU. A Samurai in the foreground holding a Kaya branch while two Ladies chase fireflies in the reeds. Full size, signed Kunisada, mark of the publisher Moriji. A rare print, but corners damaged and has been folded.

163 LADY AND LORD GENJI. TRIPTYCH. Viewing Spring Flowers. The Lord stands in the centre with an attendant, on either side a lady chases butterflies with her fan. Peonies, Iris and Wistaria bloom in the background. Full size, signed Kunisada, engraved by the noted Fukanaga and published by Yaragoshi before 1800.

*A beautiful set, but time-worn.

164 OIRANS' PROCESSION FROM THE SHRINE. With the star Oiran riding in a Kago; at the back lordly Fuji rises in the air. Full size, signed Gototei-Kunisada, published by Yamakyu about 1798. Time worn, but very rare.

165 ACTORS. DIPTYCH. Koshiro and Kikunosuke, in a boat, the latter as a woman with a roll of paper turns to Koshiro, who holds a long sword and Sakazuki. Signed Gototei-Kunisada, publisher's mark of Moriji.

*A celebrated print in the old Beni-ye style, in dull red, green and black, but time-worn. The original collector's name, Yamaguchi-Fuji, signed on both prints.

KUNISADA (UTAGAWA)—Continued.

166 GIRL HOLDING A SANBON. New Year's decorations at her feet, blue mist in the background. Full size, signed Kachoro-Kunisada, with mark of the publisher Sanoki, before 1800.

*A fine print, but time-worn.

167 BOATING PARTY. A lady with a fan in a large boat near a bank covered with Cherry Trees in blossom, printed in Kunisada's later manner, using more color. One sheet of a triptych, signed Kunisada, published by Wakasaya about 1810.

168 LORD AND LADY PLAYING MUSIC. DIPTYCH. She plays a Koto while the Lord plays a Yokobue; at the back stand ladies listening to the melodious Spring airs. Signed and with mark of the publisher Gyo-yeido. Side prints of a Triptych, a famous "music print," but much time-worn. (2).

169 ACTORS. DIPTYCH. Iwai as Lady Ume and Tosho as Uzaemon, with a Kasa (umbrella) between them, a green hill at the back covered with flowers. Full size, signed, Gototei-Kunisada, published by Etomatsu about 1800. One of the best specimens of this famous artist, but time-stained. (2).

170 LADY AND LORD GENJI. DIPTYCH. Standing under a Pine Tree near the seashore, with attendants holding a Sanbon; the blue sea dotted with white sails in the background. Full size, printed in the artist's best manner, using more color, signed and sealed with publisher's mark of Tsujifumi.

171 LORD GENJI'S FAMILY. DIPTYCH. Full size, two prints of a triptych. Signed and sealed, engraved by the famous Kengoro, published by Tsujiya about 1810.

KUNIYASU. Worked about 1830.

172 GIRL READING A LOVE LETTER. By the light of a Dai. Full size, signed with publisher's mark, Hisa.

*A fine example of this artist's prints.

KUNIYOSHI. 1797-1861.

All the prints are signed and with publisher's seal.

173 MICHIZUME. Full length, attired in an ancient Court Dress, printed in red, blue and grey on a white ground. Date about 1825.

174 LADY STANDING UNDER CHERRY BLOSSOMS. In front of a Shrine. Kuniyoshi's earlier style, rare, but damaged.

175 ASAOKURA SOGO. TRIPTYCH. Four men fighting in the river; Lord Yoshimasa standing on the bridge with Court Ladies and attendants watching the fight.
*An interesting print in good condition.

176 WAR OF UJIKAWA. TRIPTYCH. The river in the foreground across which the warrior Genta swims his horse, pursued by Takatsuna on a black horse. Rare, early print, but time-worn.

177 PARTING BETWEEN MASASIGE AND HIS SON. Masasige, surrounded by his grieving warriors preparing to accept a farewell cup of sake from his son. One of the set of "36 War Scenes." Date about 1820.
*First issue of a rare print.

178 HIKOHICHIRO STOPPING A LOOSE HORSE. From the "36 War Scenes." First issue. Rare.

179 PORTRAIT TRIPTYCH. The famous scholar, Michizame, to left, Tokihira in the centre and Genzo to right. A famous print and very rare.

180 ISEONBO. Three Girls dancing under the Chochin.
*Scarce; printed on a green wash ground, signed with the famous publisher's mark of Yamaguchi.
(See Illustration, Plate VII.)

PAINTINGS ON SILK AND PAPER.

Mounted on Brocade, etc., as Kakemonos;
A Few Unmounted.

181 KINYA-YOKOI (1740-1795. One of the most famous classic figure painters of the 18th Century, whose brush strokes resemble those of Motonobu, and his composition is excellent). MAMI-KO. An aged and benevolent angel on a winged horse looking down on the world below; followed by a boy angel carrying a heavy parcel of messages to be delivered to the people of the world. Kakemono, painted on silk and mounted on brocade, signed Kinya, sealed Kinya.

*One of the finest examples of the artist. From Lord Ono's Collection.

182 KIYOSAI (Pupil of Hokusai). The Stags, two pieces, paintings on paper, signed and with seal. 55 x 22 inches.

*Could be mounted as a screen.

183 KYOTEI-ONO (1829), a noted Sumi-ye (black-and-white) painter. Hotei and attendant viewing a tortoise. Kakemono painted on paper, mounted on silk, signed Suikyo and sealed. 70 x 22 inches.

184 MOROFUSA SHISHIKAWA (1687-1740, son of Moronobu). Young girl cooling after her bath, watching a cat play with her kimono. Kakemono, painting on paper, signed at the back "Bijinga Morofusa." Time cracked. 60 x 16 inches.

*A fine specimen of the older Ukiyo-ye School. EXTREMELY RARE.

185 SEKKEI (1802-1850, one of the great painters of the Impressionistic School. NEW YEAR'S MORNING. In the foreground in the sea stand three great rocks, a tortoise and a pair of cranes on two of them and dwarf pine and plum trees on the third; a Lord's arbor with blue roof stands in mid-distance on the high cliff, the crimson sun in the background, and the mountains skirted with morning mist. Kakemono, painted and mounted on silk brocade. Signed Sekkei and sealed.

*A masterpiece by this artist, who invented this misty effect. From Lord Ono's Collection.

PAINTINGS ON SILK AND PAPER—Continued.

186 UNKAY (About 1750, famous flower painter). Two paintings, white and yellow Chrysanthemums, unmounted. Paper. (2). 28 x 12 inches.

187 UNKEI (1515-1570). A noted animal painter of the early 16th century, who spent his life in the mountains studying wild animals, and noted for the excellence of his pictures of cranes. A PAIR OF CRANES. Standing under a Pine Tree, calling to their mates, Fukujiso and dwarf bamboo growing at their feet. Kakemono, painted on paper and mounted on beautiful silk brocade, signed Unkei and sealed.

*ONE OF THE BEST CRANE PICTURES EVER PAINTED BY THE ARTIST. From the Collection of Lord Ono, whose signature on the back is seen as "Ono-hizo," one of the treasures of Ono Castle. One of Unkei's paintings, brought a high price in Japan in the Kikuzo sale, some years ago.

188 UNKNOWN ARTIST. The Goddess Benten, clad in blue, pink and green, holding an oak branch and a basket of beans. Kakemono, painted on paper. 52 x 15 inches.

*An interesting example of the Ukiyo-ye School, with collector's seal.

189 UNKNOWN PAINTER. (Ukiyoye School, early 19th Century). Girl standing under Cherry Blossoms. Kakemono, painted on paper, brush stroke and coloring showing Utamaro's influence.

190 UNKNOWN PAINTER of the 18th Century. Landscape, possibly Chinese. Kakemono, painted on paper. *An interesting example of impressionistic painting.

191 UNKNOWN PAINTER (UKIYOYE SCHOOL). A girl holding a fan, her face turned to right. Kakemono, painting on paper, and mounted on a beautiful piece of silk brocade. 75 x 24 inches.

*The brush marks are a little weaker than the best painters of the School.

192 UNMINE-FUJIWARA (Late 18th Century flower and bird painter, chosen by the Chinese Emperor Ryntei as Court Painter). PAIR OF CHICKENS, among autumn flowers near a rock. Kakemono, painted on silk and silk mount. Signed and sealed. 70 x 24 inches.

PAINTINGS ON SILK AND PAPER—Continued.

193 YORYO (1750-1800, Artist of the Tosa School). A blue bird perched on the branch of a maple tree. Autumn foliage. Kakemono, painted on paper, signed and sealed. 60 x 18 inches.

194 YOSHI-DEZUKA (Late 18th Century Artist). Carp Ascending the Waterfall, a painting symbolical of perseverance. Painting on paper, kakemono, 44 x 38 inches. Seal of Yoya.

195 YOZAN (1705-1762). Favorite pupil of Ichyo, founder of the Tanabusa School, and one of its most powerful followers, ranked as an important artist. A PAIR OF KAKEMONO. The Gods Daikoku and Ebisu, the former with a large bag on his shoulder sitting on a Komedawara; Ebisu is represented as fishing by the sea with a large Tai under his arm. Painted on paper, each 60 x 17 inches, with Yozan's seal.

*The only paintings in the collection representing the Hanabusa School, and very important pieces.

SHUNSEI-ONISHI. Worked about 1800-1850.

Painter and one of the greatest names of the Komaye School; his brush-work as the old Kano masters and his coloring excellent. Examples of his work are in the Brooklyn Museum and in Boston.

196 TWENTY-FOUR KOMAYE PAINTINGS OF GENRE SUBJECTS, including girl, peasant, musician, dancer, etc., on one sheet, 12 x 288 inches, paper. Signed and dated 1822.

SADAFUSA. Worked 1800-1815.

His prints are extremely rare.

197 AN OIRAN. From the "Yoshiwara Beauties" under the Cherry Tree. The rare first issue of about 1810, but much damaged.

198 YORIYOSHI. In armor, carrying a bow. Signed, and with Yamahisa's mark. A rare early print but edges damaged and much time-stained.

SADAHIDE.

The last great painter of the Toyokuni School.

199 VIEW OF OLD YEDO BAY. TRIPTYCH. In the foreground on the curved shore of the Bay passes a very long procession of a Feudal Lord, at sunrise. Full size, signed, engraved by Katada and published by Fujiokaya in 1835.

*RARE. Only 30 impressions were made and the plate destroyed.

SHUNSHO (UTAMARO II.). Worked about 1790-1815.
His work rivals that of his master Utamaro.

200 TWO LOVERS. She is measuring his sleeve. Full size, signed Utamaro, publisher's mark of Yamaki.

201 TWO GIRLS. Arranging plum-blossoms in the Tsubo. Full size, signed Utamaro.

*A brilliant copy in fine condition.

202 TWO OIRANS. Wrestling with each other. Oblong, small print, signed Utamaro, in good condition.

203 FISHING PARTY. TRIPTYCH. On the Sumida River. Three groups of ladies on two boats; a Sendo to the right has drawn up his net containing a Tai, the ladies admiring and offering him Sake; a Samurai on the roof of the boat speaks to a lady on the left. Full size, with good margin for joining up, signed Utamaro.

*A fine print of this artist in brilliant coloring.

204 GEISHA GIRLS. Going by night to their lovers. One holds a lighted Chochin and laughs in delight, while the other shyly hides her face.

*Extra large Hashira-ye, signed Utamaro; good in impression and condition.

205 MISCHIEVOUS BOYS AND THEIR MOTHER. She stands looking down at them while one boy tries to draw pictures on the other's face.

*Large Hashira-ye, signed Utamaro, and seen here at his best in both coloring and brush marks. Fine print in good condition.

No. 160



No. 180



No. 141



No. 217



No. 156



No. 238

206 LADY CAUGHT IN A SHOWER. Walking hastily, with a Kasa on her head through the pouring rain.

***FULL SIZE HASHIRAKAKE.** One of the best prints executed by Utamaro and signed.

(See Illustration, Plate VIII.)

SHUTEI. Worked about 1840.

The most celebrated of the last artists of the Ukiyo-ye School.

207 ILLUSTRATION OF A POEM BY WAIZUMI. A Court Lady with her child leans on the Tesuri near a Shrine; at the back is a grey melancholy hill and setting sun. Signed and with seal. Corner damaged, time-worn.

*One of the best prints of the artist.

TOKAIDO NIJUNI TSUGI.

208 The “Twenty-Two Stations of Tokaido”. A complete set of 22 prints, the subjects being the procession of the Feudal Lord past the Tokaido Stations. The joint work of the Ukiyoye artists of 1835, each signed and some having the mark of the publisher Aiboku. A rare set of the first issues, in fine condition as a whole. The prints are as follows:

Tokaido	Kameyama (ink spot).....	No. 1, by Kunisada.
“	Mitsuke	No. 2, by Yoshietsu.
“	Yokkaichi	No. 3, by Yoshietsu.
“	Mizuguchi	No. 4, by Kunishtu.
“	Nigawa	No. 5, by Kunishtu.
“	Ishibe	No. 6, by Yoshitoshi.
“	Kuwanai	No. 7, by Yoshikata.
“	Sakanohita	No. 8, by Yoshitora.
“	Fujikawa	No. 9, by Yoshitora.
“	Miya	No. 10, by Yoshitora.
“	Fuchu (ink spot).....	No. 11, by Yoshimori.
“	Hamamatsu	No. 12, by Yoshimori.
“	Saya	No. 13, by Yoshimori.
“	Kioto	No. 14, by Yoshimori.
“	Okabe	No. 15, by Yoshimori.
“	Hakome	No. 16, by Yoshimori.
“	Fukuroi.....	No. 17, by Kunitsuna.
“	Oburai	No. 18, by Kunitsuna.
“	Odawara	No. 19, by Kunitsuna.
“	Shono	No. 20 by Kunitsuna.
“	Torida (damaged)	No. 21, by Kunitsuna.
“	Shirasuka	No. 22, by Kunitsuna.

The above 22 prints complete the set, which is difficult to find at the present time, as only a very few are in existence.

TOYOKUNI II. 1785-1864.

One of the most famous artists of the Ukiyoye School of the late 18th Century, whose work rivals that of his master, Toyokuni I.

209 OHICHI. Famous Yedo Belle. Bust portrait with a Renge Flower in her right hand; Old Yedo in the background and a Hinoni standing to the left.

*First issue and a brilliant copy, full size, signed, one of the set of "Yedo Meisho No. 18," engraved by Don and with publisher's mark.

210 LORD GENJI'S MIZUSEGAKI. TRIPTYCH. Lord and Lady Genji meeting a seller of gold-fish while walking on a country road with their attendants; a group of peasants stand to the left. A grey rice field to the back and a distant village.

*A beautiful grey set in good condition, full size, signed, published by Fuji-ya about 1830.

211 OIRAN AND HER KAMURO. DIPTYCH. The left print shows her seated and pulling his obi; he is standing to right. Full size, printed in the early style using red, blue, green and yellow. Signed, engraved by the noted Shoji, published by Tsujyusu about 1815.

212 YOSHIWARA BELLES. Takikawa and Wakamurasaki. Diptych. Walking under the Cherry Blossoms, each followed by a young Shinjo, printed on a black background.

*Rare and beautiful print, one of the best specimens by this artist, full size, signed, engraved by Tanosuke, published by Aiboku about 1805.

213 ILLUSTRATION TO A PLAY. An old man riding on the clouds, with lighting flashing; a girl and two men below, printed on a black background. Signed, engraved by Take, noted publisher's mark, Minatoya, and dated Sept. 1st year Bunsei (Sep. 1830). RARE.

214 AZUMA MAI. TRIPTYCH. The centre sheet shows a Geisha dancing; four others playing the Samisen, while one brings Sake. Ryogoku Bridge crosses the centre sheet with numerous boats on the river at the back. Printed in the artist's later manner, using more rich colors. Signed, published by Moriji in 1845.

*A very beautiful set, a few small worm holes.

215 LORD GENJI'S WEDDING. TRIPTYCH. The Lady has just arrived a Kago, surrounded by her attendants, the Lord stands to the left to welcome her, in the background are the blue lakes with island and a crimson sky. Full size, signed and with the publisher's mark of Tsujnoka, about 1835.

*One of the most decorative prints in fine condition.

216 LORD YOSHINAO AND KANSHA. DIPTYCH. One seated and the other standing, possibly playing the "No-Dance" near a Shrine. Printed in the artist's early style using only black and blue. Signed, and with the mark of the publisher Moriji.

*A very scarce print in good condition.

217 TWO WRESTLERS. Onokawa and Kimenzan, engraved by the noted Take, published by Taihei.

*A rare and powerful example printed in blue with a touch of yellow; one of the best plates of the artist.
(See Illustration, Plate VII.)

218 SAMURAIS EXAMINING A KAKEMONO. DIPTYCH. A young and graceful lady stands in their midst. Three Samurais examine the Kakemono, three others seated near, in a landscape with the mist rolling over Fuji; a melodious poem above. Mounted.

*Charming coloring. Full size, signed, engraved by Han.

219 LORD DRINKING SAKE. DIPTYCH. In his arbour on an Autumn night, seated to right with a Sakazuki, attended by two Ladies, one pouring Sake while the other holds a lighted Andon. Full size, signed, engraved by Koma, published about 1820.

*A fine print in good condition.

220 THREE ACTORS. TRIPTYCH. Standing under the Cherry Blossoms near a Yoshiwara House. Full size, engraved by the well-known Fuji, published by Moriji about 1835. A fine and powerful print.

221 TWO PRINTS. Kikugoro seated, holding her Keseru (pipe), with poem above; Man smashing a hyotan (gourd) near a magician with folded arms. Printed in blue, red and yellow on a white ground. Unsigned. (2).

TOYOKUNI II.—Continued.

222 FOUR SEASONS. TRIPTYCH. Spring as a lady with Fukusuke, holding a long letter; Summer as an Oni, riding a black cloud and beating a drum; Autumn, a man and woman gathering Maple leaves; and Winter, as a Lady with a Monkey. Full size, signed, published by Itsuzuya about 1840.

*A fine and scarce specimen of the artist's middle period.

TOYOKAGE. Worked about 1780-1790.

Whose prints are very rare.

223 NEW YEAR'S MORNING. Futamiga Ura Bay, with people arriving to see the Rising Sun from the famous rocks standing in the sea.

*Rare black-and-white print, the crimson of the rising sun being the only touch of color.

TOYOKUNI I. 1769-1825.

One of the most famous artists of the Ukiyoye School and the founder of the great Toyo School. All prints are full sized, signed and many with publisher's mark.

224 TAMORI-HIME. Standing with a fan under Cherry Blossoms. Date about 1815. Charming print but having a few worm-holes.

225 ACTORS. Shukan and Tanosuke. Diptych. Later issues.

226 THREE SEASON TRIPTYCH. Spring as an Oiran holding a letter, Fukusuke at her feet; Summer as an Oni riding a black cloud, two Fukusuke holding a young girl under his feet; Autumn as a Lady riding on a Shika with Fukusuke in front. Rare set, greatly resembling the work of Toyokuni I., but slightly damaged. Date about 1795.

227 LADY MIYAGINO, leaning on a black Hikidashi. Early style in dull red, green, yellow and black.

228 LADY MITSUTA, riding an elephant's head, and reading a long love-letter. Date about 1805.

229 FISHERWOMEN, with their baskets near the sea.



No. 148



No. 206

TOYOKUNI I.—Continued.

230 ADMIRING THE MOONRISE. TRIPTYCH. A Lord and Ladies stand on the Verandah near an Arbour, a lake and the grey hills as background, the moon rising over the lake. Full size, printed in the artist's later manner, using more brilliant colors. The centre sheet the work of Toyokuni II. With the mark of the publisher Fujiya about 1820.

*An attractive set in good condition.

231 OIRAN UNDER CHERRY BLOSSOMS, beside a water-Oke. Date about 1800.

232 LADY ISAGIJO. Seated on the green Tatami near an Andon. Date about 1795.

UTAMARO. 1754-1806.

One of the last great artists of the Ukiyoye School, whose name is known by his prints.

233 AN OIRAN. Seen at bust length, raising one hand to her mouth, a fan in the other. Printed in black and red with a touch of yellow. Full size, signed Utamaro, publisher's mark, Iseya. Mounted.

*Fine impression.

234 THREE OIRANS. Two seated, one of whom is being forced to drink sake which she tries to refuse; the third laughing disdainfully at her. Full size, signed.

*Scarce, early work, no background.

235 AN OIRAN. Seen at bust length holding a Sakazuki. Full size, printed in blue, signed Utamaro.

*Very rare single-color print.

236 AN OIRAN. Companion piece to the foregoing.

237 AWABI SHELL GATHERER. Mother seated nursing her child; basket of Awabi-shells by her side and the sea in the background. Full size, signed.

*An interesting print in good condition. Later issue.

UTAMARO—Continued.

238 A MUSICIAN. Girl seated playing the Samisen and singing, looking over her shoulder at the spectators; her companion is sewing while listening to the music.

*A very scarce three-color print of the artist. Full size, signed Utamaro, and with the noted "bird" seal of the publisher.

(See Illustration, Plate VII.)

239 MOTHER AND DAUGHTER. The mother holding the cloth is teaching her daughter to weave, while the girl listens attentively. Full size, signed and with publisher's mark.

*Fine impression and condition.

240 PAINTING BY UTAMARO. An Oiran, standing, turned to right, with a roll of paper in her right hand and the left in her bosom. Painting on paper on a brown background. Kakemono, 72 x 16 inches, unsigned.

*A fine example of Utamaro's painting from the Collection of Lord Ono.

YEISEN. 1789-1848.

An artist of great power noted for his composition.

241 HANAMURASAKI OF TAMAYA. A celebrated Yoshiwara Beauty standing under the Cherry Blossoms, she holds the lower part of her Kimono in both hands. Unsigned. A beautiful print in good condition except for ink-stain.

242 OIRAN STANDING, with Kanzushi and Sakazuki in either hand. Signed Yeisen.

243 OIRAN SEATED, writing a love-letter, fine in composition and coloring.

*One of the set "53 Views of the Yoshiwara," signed Yeisen, and with the mark of the noted publisher, Moriji. First issue.

244 OIRAN STANDING near an open Shoji, looking to right. One of the foregoing set, full size, signed Yeisen. Time-stained.

245 OIRAN RECLINING. In her bed-room, with a book in her hand. Oblong, signed Yeisen and with publisher's mark of Yamayo. Rare.

YOSHITORA. 1800-1825.

The talented pupil of Kuniyoshi.

246 TWO OIRANS MEETING. DIPTYCH. Under cherry blossoms on a Spring night. Printed in his early style in dull red, green and yellow on a black ground. Signed and published by Izumi about 1820.

247 LORD'S PROCESSION. TRIPTYCH. Yoritomo at the head of a long procession entering Yedo Castle (palace of the present Mikado). Signed, engraved by Kame, published by Shoyeido and with original plate holder's name, Takanoya.

*A famous set, note the grey and pink mist in the foreground.

248 LADY TOMOE-GOGEN. In the helmet and Yoroi riding on a horse, her opponent trampled underneath. Signed, publisher, Izumiya, about 1815.

*Rare brown print, but time-worn.

YOSHITSUNA.

249 WAKAMURASAKI. Celebrated Yedo Belle, gorgeously dressed, walking to the Yoshiwara, the shadows on the Shoji charmingly printed. No background. Full size, signed.

*One of the best prints of the artist.



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